

# INFORMATION REPORT

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25X1A

COUNTRY Hong Kong/China

SUBJECT Political Orientation of Motion  
Picture Industry, Hong Kong

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1. Chinese film studios, having their market in China and Southeast Asia, are in the main politically ambivalent. Some are definitely Communist, while others merely include Communists among their employees, and there is no sharp line of demarcation between Communist and non-Communist studios. Those with Communist leanings often make two versions of the same picture, the one for Southeast Asia being somewhat tempered, but containing subtle propaganda themes.
2. The pro-Communist studios in Hong Kong include the following: Great Wall Motion Picture Company, managed by YUAN Yang-an<sup>1</sup>; Ta Kuang Ming Studio, reported to be moving to Shanghai; Cinema Workers' Cooperative; Wen Hui Film Company of Shanghai, known as the Lung Mao Studio in Hong Kong. This last studio is run by FEI Lu<sup>2</sup> and CHU Shih-ling, and leases the premises and facilities of the Great Wall Motion Picture Company. Liberal studios, neither Communist nor anti-Communist, are as follows: Nanyang (South Seas) Studio, run by Shaw Brothers; Far Eastern Studio, run by S. K. CHANG, who was formerly with the Great Wall Motion Picture Company; Ta Kuang Chi Films, financed by Far Eastern Studio; Chung Lien Cinema Enterprise Company, under WANG Ying; Yung Hua Studio, under T. Y. LEE, with a Communist director, P. K. CHING. Communist studios in Canton are the Pearl River Studio and the South China Film Company, which may be operating in Bangkok under the direction of TAN Yu-lu.
3. The Hong Kong Government appears to permit both Communist and non-Communist studios to operate openly, but with the Public Relations Officer acting as censor of films, ex-officio. In May 1951 consideration was being given to the possible introduction of more governmental control of the film industry.
4. Favorable reviews in the Ta Kuang Pao, Wen Hui Pao or Great Wall Pictorial Magazine are an index that a film is Communistic. The Great Wall Pictorial Magazine is published by YUAN Yang-an, manager of the Great Wall Motion Picture Company.

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CENTRAL INTELLIGENCE AGENCY

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5. No raw film has been imported into Hong Kong from the United States since the American embargo was imposed, although shipments en route at that time were permitted to land. Some Fuji film was imported from Japan, but in May 1951 it was anticipated that official measures would soon cut off that source of supply. Eastman Kodak Company, ordinarily the main supplier of raw film, carried no stocks in May 1951 but was distributing films through Wm. C. K. HU, who was placing indent orders only. HU was reported to be the largest holder of the largest stock of raw film in Hong Kong. Fuji film had been imported by the husband of a former film star, HU Hien-li.

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6. Wm. C. K. HU has formed a company, probably including Thompson WONG of Shanghai, for the purpose of buying film and equipment in India, Manila and Southeast Asia.<sup>3</sup> Since the Hong Kong Government banned the export of film, 16 March 1951, HU has made a profit of \$140,000 by smuggling \$70,000 worth of film across the border.<sup>4</sup>
7. YEH Yih-fang, SHIH Ying-pan, YEH YU Shih-ang and YEH Ke-shun, producers from Shanghai, have been in Hong Kong trying to buy stocks of raw film. It has been reported in Shanghai that motion picture studios in China would receive Soviet and Czech film.

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Comment. [redacted] reported Chinese Communist efforts to persuade Hong Kong producers to make more Communistic films.

- 25X1A [redacted] Comment. No characters are available for the names of persons in this report. The names are written as received.

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4. [redacted] Comment. [redacted] reported FBI Bu in the Great Wall Film Company.

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- 25X1X [redacted] Comment. Wm. C. K. HU is no longer connected with the Eastman Kodak Company in Hong Kong. The alleged syndicate would have few opportunities to obtain 35-mm film.

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[redacted] Comment. The 1951 Dollar Directory for Hong Kong lists Wm. C. K. HU as a member of the staff of the Eastman Kodak Company. In 1949, according to the Hong Kong telephone directory, William C. K. HU was living at 30 Ashley Road, Newloon. According to the 1949 telephone directory for Shanghai, Wm. C. K. HU was then resident at Cassade St., 9 Route Voyron, Shanghai.

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4. [redacted] Comment. The currency was not specified, but Hong Kong money seems probably the unit intended.

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